



FASHION INTERNATIONAL

NEWS AND VIEWS OF THE INTERNATIONAL FASHION WORLD

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BEAUTY TAKES A NEW DIRECTION

Part I

In part I of our two part story on beauty this season, we asked three experts in the hair and beauty field to tell us what beauty products they consider the best on the market today, as well as to give us their thoughts on the Fall '98 beauty trends as recently seen on the New York runways. These veterans of the beauty business, Sue Devitt, Julie Natos and Katherine Glasson, were also asked to list their all-time personal favorites including one in a new rapidly growing category of the beauty sector: home products.

SUE DEVITT, originally from Australia, is currently the creative director of the Awake Cosmetics line. She worked with Awake's scientists to create the line that recently debuted at retail. Prior to joining the Awake company, she worked alongside Francois Nars for 2 years, and throughout her career with prestige fashion publications. She has also worked with some of today's hottest celebrities, including Liv Tyler and Sandra Bullock. Her most recent editorial assignment will be displayed this July on the cover of the Sunday New York Times Magazine.

Q1: Sue, please tell us about the makeup you did for the Fall '98 Oscar de la Renta Show, and how it worked with the hair that was done.

SD: I had several creative meetings with Oscar, and we decided on a soft, but beautiful classic look. We were aiming to achieve a feeling of glamour. We wanted strong colors, but we didn't want them to be too strong, too overpowering. The lip color we chose was tomato red, a striking color meant to transcend the eye that was painted in champagne wash

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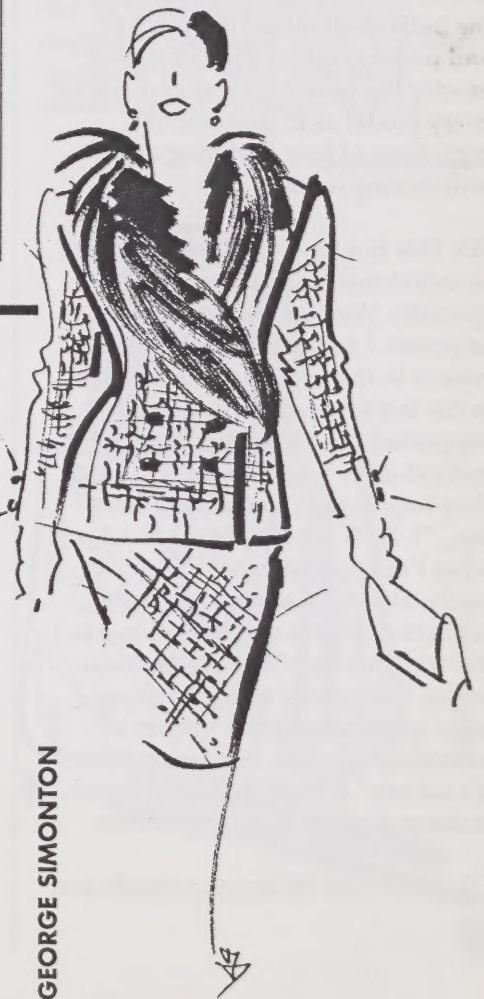
THE GLAMOUR QUOTIENT

Holiday Suits '98

This Holiday season, designers are on a glamour kick with opulent, sophisticated suits. Lurex and glitter touched tweeds and other novelty fabrications are prevalent. Look too for metallic blends, jacquards, brocades and tapestries, as well as the more expected velvets, wools and silk crepes. Lavish embellishments are also on offer with luxe fur trims, jeweled buttons, beading and fringe accents.

At BANU, the emphasis is on feminine styling and novelty fabrics. Very chic is a "Chanel" inspired skirt suit with directional shorter jacket in a Lurex touched tweed, trimmed with self fringe. In black with white sparkle tweed, there's a stylish jet buttoned double-breasted skirt suit. In the same "Chanel" vein, the multicolored French tweed suit, with a hint of glitter and matte gold buttons on the short curvy jacket, is another great day-into-dinner choice. For social occasions, Banu has shiny silver "ice" novelty brocades and chic crinkle textured jacquards in

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GEORGE SIMONTON

tones. We gave it further definition by slightly extending the lash line in a deep coal brown and coated the lashes very heavily in a black black mascara. As opposed to past seasons, the brow remained very natural. As concerns the skin, we used sheer foundation and did a fresh pink cheek that had brown tones to it. Overall, the look was youthful, beautiful and classic as is Oscar. The makeup worked wonderfully with the classic slicked back hair Oribe did. It wasn't just slicked back, he also put a great deal of texture into it. Oribe really does know how to make women look glamorous.

Q2: Do you see a movement toward individuality, i.e., using what is becoming to the individual woman/model as opposed to following the trends that are seasonally dictated that all women should wear a certain color? For instance, for Spring '98 all the fashion magazines were pushing pink as *The* "new color for Spring." On the runways, we noticed the overall look at a majority of the shows was tweaked to compliment the individual model in both hair and makeup rather than imposing exactly the same hair and makeup on every model as in past seasons, regardless of how flattering or unflattering it was.

SD: This is a topic that is dear to me as individualized service is my specialty. Women aren't sheep anymore. I consider myself a front runner in that crusade, particularly in the last few years. Women have supported the "movement towards individuality" because they see that they look better! Women are thinking, "I don't need someone to tell me what I'm going to wear." They are really becoming much more self-confident. This is also happening in the way that they're dressing themselves. I've noticed in my PA's (personal appearances) that women in increasing numbers are saying, "Gee it's not me," if they don't feel a certain makeup choice is flattering to them.

Q3: What Fall '98 makeup trends and

colors can work for the real woman — the customer?

SD: Nude is good for Spring, and for Summer it's okay to go with a very minimal look, maybe even some lip gloss. In the late Fall, however, we have lost all of our Summer color and want to put some punch back into our look. A way to do this is to put a deeper rose color on the lips and to go with classic grays, browns and charcoal for the eyes. By this time of the year, we really need more support. It's fine to use these darker colors by applying them in a much softer and less defined manner. All in all, there is more attention to color going on now.

Q4: New Woman Beauty Director, Vanessa Penna, remarked that there are two things occurring simultaneously in beauty right now. The first comes from the luxe/prestige lines and runs parallel to the minimalist sheerness that was seen on the runways. The second is the preponderance of bright jewel colors promoted by the large mass market cosmetic companies. Do you agree or disagree? What could be the reason behind this split in strategies?

SD: I can't believe women are responding to these mass-market ads and to those colors. The ads are really airbrushed and the colors are not flattering! Of all of these, I'd say

Revlon's are the most tasteful. Look at the L'Oreal ads, at the blending on the eyes! The look is strong, too strong. Everything is bold: lips, eyes, cheeks, nails and streaks in the hair. There's just too much going on! Women aren't that stupid. They might buy all the products, but they're not going to wear them all at once. It's all just so pointed and unrealistic.

On the flip side, I'm working with what we're calling a "luxe/specialty" cosmetics company. I don't drive people through sales goals. The guys in suits (mass-market) are all about sales. It's an intensely competitive approach and they wind up squashing the consumer's identity. There's not much that's interesting here. On the other hand, we makeup artists come from a place of beauty. Sales will naturally come along, and I take pride in the line I represent as do other fellow makeup artists turned entrepreneurial. Bobbi Brown, Laura Mercier and Francois Nars definitely helped to pave the way for us. For example, Bobbi surrounded herself with great business heads and then her timing in selling to Lauder was good. There is no normalcy in this business. You need the strong business people as part of your team to bolster up your weak areas. In the end, all the consumer cares about is the product and you must be able to satisfy them in order to have longevity in the business.

SUE DEVITT — PERSONAL SURVEY

Category	Product Brand/Company	Prestige or Mass-Market	Comments
Treatment	Vital Express/ Awake	Prestige	"By Far the Best"
Eye Cream	Clarins Eye Balm/ Clarins	Prestige	"Great for Lines"
Facial Cream	Christian Dior Cream Cleanser/ Christian Dior	Prestige	"Excellent"
Foundation	Awake Foundation/ Awake	Prestige	"Very Sheer/ Adds A Glow"
Powder	Clinique Stay Matte Powder/Clinique	Prestige	"Good Color & Staying Power"
Bath/Body	Oscar de la Renta Body Wash/ Oscar de la Renta	Prestige	"Beautiful"
Home	Portico's Honey Soap/ Portico Bed & Bath	Prestige	"I'm Addicted"

A REMEMBRANCE OF THINGS PAST



MAKINS HATS

If he was alive today, Proust would feel very much in his element. The romantic Edwardians, Victorians, and even madcap jazz age flappers have infiltrated accessory collections. The most coveted accessories for Fall/Winter '98/'99 include chokers and bibs, long beaded necklaces in romantic colors, faceted necklaces, velvet and embroidered bags, faux fur and exotic leather handbags, velvet and chenille. Poiret and the '20s inspired hat shapes, lush fur collars, velvet burnout scarves and wraps, feather boas, faux fur and marabou stoles.

Opulent evening bags, novelty touches, color and shine are key elements at **DANIEL AMES** handbags. A shimmering pewter microfiber top-zip shoulder bag features gunmetal hardware, while elegant embroidered sparkle satin in a leaf motif, sets off a small double handled frame bag in copper, pewter or dark brown. Very "Titanic" inspired is the drawstring shoulder bag, in an all over beaded overlay on crushed velvet, with bead fringe in garnet, sapphire, and gray. **ADRIENNE VITTADINI** stamps her logo on Italian velvet hobos, totes, and dome handbags and adds calf trim. These styles come in wine,

brown, gray or black. City sleek are her faux python bags, in neutral and dark shades with silver hardware. After dark there are metal mesh purses, baguette swirl beaded clutches, and feather trimmed bags. Handbag maven **LIZ K** is thinking small. Her "wrist" bag in black, mocha or charcoal satin nylon gracefully slides over the wrist leaving the hand free to hold a champagne cocktail! Other standouts include the East/West short shoulder bag and mini-flap, both in gray or navy wool pinstripes with butterfly embroidery. Also on a feminine wavelength is **NICOLE MILLER** who likes both plain and beaded velvet bags in black or ruby, and velvet burnout bags with dark brown wood handles and shiny gold hardware. Best looks at **CARRIE FORBES** are her retro-inspired chain metal mesh framed bags, in antique brass, black, bone and cinnamon, and the hand beaded satin totes in black, charcoal, ivory and brown.

Standouts from **RICHARD FISCHER**'s aptly named Rococo scarf collection include the pleated charmeuse/velvet oblongs and wraps in gold and persimmon. Here, patterns are taken from 18th century brocaded silks or book illustrations and hand screened for a richly layered effect, with each piece of velvet color brushed by hand for a soft aged patina. **SALDARINI & SALDARINI** offers beautifully romantic Edwardian inspired oblong burnout velvet scarves, in offbeat shades of olive, taupe or gray, and flirty chenille boas suited for modern day flappers. **ANJIS COLLECTION BY TOKI ACCESSORIES** is also showing burnout velvet scroll patterned wraps, in chocolate, wine, pewter and black. Additionally, there are lovely leaf patterned burnout

oblongs with silk satin backs in plum or beige and a pretty neckerchief in multi green floral burnout. At **NY & CO.**, designer Charlotte Neuville shows a Bordeaux/mauve "Vasarely" patterned oblong chiffon with her mauve charmeuse camisole and bordeaux velvet skirt. A scattered floral burnout in Bordeaux/loden coordinates with a floppy chiffon overlay skirt and velvet camisole. Grand evenings call for **HAN FENG**'s oversized silk organza jacquard shawls with tassels in gold, green, red, turquoise or black or her faux fur tuxedo scarf and muff in blue, burgundy or green. For mad money there are small pouches in paisley embroidered wool or leaf pleated silk velvet in deep rich shades. **KOKIN**'s inventive accessory collection ranges from fun items like ostrich collars and cuffs, in raspberry, pink, and white, to a witty "puppy chow" stole with black velvet dots on iridescent bronze

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DANIEL AMES

wonderful shades of marine, plum, and cranberry. Rounding out the Holiday story are Italian tapestries, bark textures, glitter twills, and floral and dotted flocking.

At **GEORGE SIMONTON**, opulence, rich textures and strong day-to-dinner suitings merge with couture-like tailoring: the glitter touched metallics, Lurex touches and lavish fur trims are stunning. Fabrics include seasonless triacetate, cool wool crepe, tapestry brocade, and double-faced Agnona wool. Noteworthy is George's modern interpretation of the Mugler style in a double-faced crepe skirt suit with cotton velvet accents, offered in eggplant, blue violet, and bottle green. Another dazzler is the black/silver metallic double-breasted suit with bias skirt and lavish silver fox, shawl collar. Chinoiserie inspired is a magnificent red/gold, scroll patterned brocade dinner suit. It has knotted frog closures on the elongated jacket.

NOVIELLO-BLOOM's Holiday story is short and focused. In a rich color palette, the silk brocades and iridescent taffetas are standouts. Caviar and gunmetal beading, fringe and embroidery, and Mongolian lamb trims are important embellishments. The notched collar, single-breasted pantsuit in silver, sapphire or red iridescent taffeta is chic, as is a red suit in self-embroidered brocade. The elongated jacket features a high shawl collar and row of covered buttons. It's shown over slim tapered pants.

DAVID BIJOUX prefers simple elegance this season. After dark there's a black polyester crepe tuxedo with jeweled buttons and double collar. A long slim skirt replaces trousers now. Black crepe pinstriped skirt suits are softened with a touch of rhinestone stripes on the jacket lapels and pocket flaps. Jeweled buttons and a jet beaded Nehru collar accent a sophisticated dinner suit in gray, silver or black satin. An important Fall trend moving forward

into Holiday is the dress/jacket and dress/coat ensemble for late day. Especially elegant is a crisply tailored, to-the-knee coat (black, navy, or silver), with a spread collar and a row of jeweled buttons worn over a simple matching sheath.

Young, sexy and feminine is what **RENEE DU MARR**'s collection is all about. Lurex and Lycra, brocade, satin and lightweight wools are key



fabrications. The color palette encompasses rich burgundy, navy, emerald, gray, black and ivory. Dinner dressing calls for Renee's single-breasted gray/black, ivy patterned brocade suit with elongated notched collar jacket and short slim skirt, or her slipper satin suit with three jeweled satin buttons. The curvy short jacket has a flattering V-neckline and softly rounded shoulders. Even pantsuits look soft this

season especially the lightweight wool tricotine, in ivory or black, with narrow satin ruffle trim framing the longer jacket and edging the sleeves.

FRASCARA combines exquisite European textural fabrics with easy wearable silhouettes. Standouts include a chic dinner ensemble in black brocade with a shiny embroidery design. The short one-button jacket tops a long slim dress. A flocked black velvet dinner suit takes a black coq feather collar and cuffs. In silver shimmering twill, a three-button skirted suit plays up hand embroidered floral lapels and Italian jet buttons.

Feminine fitted suits are **ZION**'s forte. For Holiday, there are sharply carved Italian viscose/polyester blend skirt suits with scroll embroidery accents. For many, Holiday means nothing less than the perfect tuxedo, and Zion has some winners in black wool/viscose sparked with jeweled buttons. Very chic is a single-breasted frock coat with satin lapels and flap pockets, worn over slim ankle slit pants. In a vintage '70s "Saint Laurent" mood, the double breasted tux with fly-front trousers is a timeless classic. Adding a fresh twist to the tuxedo is a short shapely one-button jacket with satin lapels and angled flap pockets. It's shown atop an ankle length skirt with daring slit.

Feminine couture looks are designer **MIMI LAZARUS**' forte. Holiday fabrics range from boucle and satin wool to pure silk and velvet. Chenille and fur trims, feather accents and vintage buttons are key elements. Colors range from blueberry and loden to charcoal, beige and vintage wine. Very attractive are Mimi's long or godet skirt suits and her long coat/pant ensembles. Perfect for any social event is the beige satin, short and shapely jacket with self-tie front and shawl collar. Underneath is an Empire waisted dress with satin bodice and leaf printed velvet flippy skirt. Also short and pretty is a black silk jacket with an unusual feather accent in the shape of a butterfly, paired with a little cut velvet cocktail dress.

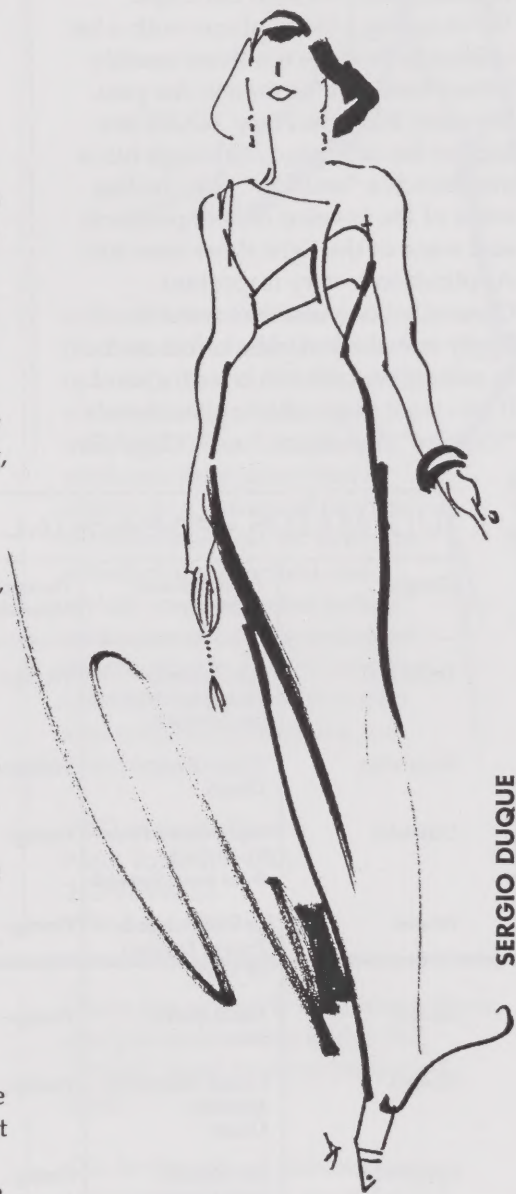
DESIGNER FOCUS

SERGIO DUQUE

A brand new collection debuts from designer Sergio Duque. Described as Eveningwear Collection 1998, it is entirely composed of sleek, elegant gowns and cocktail dresses where detailing lies predominantly in the intricate cut. Here intriguing glimpses of the body are exposed with origami-like slicing, folding, and wrapping, particularly at the bust line. "In my first eveningwear collection, 'Intersection,' the use of creative cutting lines, the subtlety of the bias-cut, and my love for freedom of experimentation combine to create an unpredictable, yet sensual collection, which celebrates a new dynamic blending of architecture, sculpture, and fashion," explains Duque.

A subdued, yet sophisticated, palette enhances the many glamorous columns and places the emphasis firmly on the lines. Colors include dark green, light gray, pistachio, chocolate brown, and black — some quietly shimmering due to an occasional metallic sparkle. These are featured in fabrics that run the gamut from wool blends and silk crepe to burned out velvet. Standouts include the slinky, strap-top column in bottle green, with trailing fish tail and contour hugging lines that would do credit to Mae West, and the quiet long gray crepe column with distinctive asymmetrical cut-out that leaves one shoulder bare. Another one-shoulder svelte column has an asymmetrical bust line and an exposed side cut-out, while a Greek inspired single shoulder gown in pistachio offers a deep side-slit and side-tie. A more conservative knee length sleeveless shift draws attention to the side with piping detail on a waistline panel that fastens with side-buttons. Duque also offers

several silhouettes that focus on the sensuality of the back: an off-the-shoulder black silk cocktail dress, with horizontal slit at the waistline and asymmetrical high/low hemline, uses a flap of fabric to emphasize its low scooped back. A low scoop back enhances a truly sexy black satin number, that has a stiffened bustier top that stands out from the body emulating a corset; a slit back is found on a little brown sparkling strappy cocktail dress; while a sleeveless long, silver gray dress with wrap bodice uses a keyhole cut-out at the midriff and low 'V' back. In contrast to these more sleek linear



dresses, Duque's flamboyant Spanish-inspired gown, in a brown and black brocade, flows out dramatically from a stiffened bodice into a side-slit skirt, complete with long sweeping train.

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Prices: \$550-\$1350

LAFAYETTE 148

Lafayette 148, named after its New York address, is a vertical operation that previously ran five stores. Its wholesale side was launched two years ago, and last year the company had sales over \$6 million dollars. The projections for this year of \$12 to \$15 million are not surprising given the high quality, attention to detail, and bridge price points that defy the designer look. Currently sold at some 250 specialty stores around the country, these designs hang with such labels as Emanuelle and Anne Klein. The collection is a collaboration of a very experienced design team who previously worked for major fashion houses according to Debra Blanchard, VP of Sales. "We use European fabrics from top designer mills," explains Blanchard, "and we became a vertical operation in order to maintain control of our quality, prices and detailing. There really is a very good value to our collection." To see it is to agree — this is a collection that exudes an air of confidence with clean and flattering contours, a sophisticated palette, and minute attention to detail.

For Holiday, there is a wide selection of mix and match separates and dresses using silk crepe cadet, velvet, heavy matte jersey, Lurex jersey, silk taffeta, wool crepe, silk charmeuse, chenille jacquard and lamé lace. The collection features a delightful claret floral silk print, and solids of dark and pale gray, gunmetal, claret, black, and white. Hand beaded or lamé lace tops provide a glittering accent in antique silver, pewter, and black. Here are elegant jacket styles — an asymmetrical tuxedo style with

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JULIE MATOS is a native New Yorker. She has worked as a hair and makeup artist for 15 years. Julie has been working closely with Oribe both at his salon and with him on runway shows since 1993. The shows she has worked on include Versace, Chanel and Dolce & Gabbana. She also freelances in television and in magazine editorial. Her print editorial work has appeared in many fashion publications including *Women's Wear Daily* and *British Vogue*.

Q1: Julie, at the salon, what kinds of hair are women gravitating towards? What do they come in asking for in terms of cut and styling? Are they influenced by the latest runway show? By the fashion magazines? By Hollywood?

JM: People want to go a little bit curly. I think it's partially due to the influence that Madonna's new album cover is having. Also, we're in summer weather now and the humidity that comes with it leads to curly hair. For a lot of women, they're thinking to themselves, "Why fight it?" People are tired of working so hard at keeping their hair smooth, sleek, and straight.

Q2: In the area of color, do you see "runway red" or the "new brown" as something your clients want to be wearing this Fall.

JM: People are starting to think in terms of either going in one of two directions, either the very natural look or the super fake. Browns are definitely happening but blonde will always be in. Women will always have what I call blonde fever! Just remember, as James Bond said in one of his movies, "Just make sure your hair color matches all-over darling." Seriously though, clients are going brown as it is more natural.

Q3: In terms of makeup, is your clientele experimenting with the bright jeweled toned color palettes the big cosmetic companies are promoting in their ads, or are they

staying with the clean/natural "no makeup" look as seen in recent issues of the magazines? Why is there this disparity between the prestige and mass-market lines?

JM: I'd have to say that this is the first summer I've seen dark lips. We're seeing a lot of plums with a lot of blue to them — not those muddy brown tones we've seen in the past. We carry Francois Nars' NARS line here at the salon and, although his is very much a "couture" line, he has some of the jeweled darker products and some of the light sheer ones too. Application is very important. Generally you wouldn't want to apply one of the darker colors such as aubergine with too heavy a hand. If you want to go with brights, there's "Cancan," "Aubergine," and "Gigi." On

the minimal side there's "Xanadu" and "Venus" in fleshy nude tones.

Q4: Let me ask you one of the questions I put to Sue Devitt. What do you think of the "new individuality" in beauty that editors are talking about now? Who in your mind has managed to create their own distinct look and successfully stuck with it?

JM: I think it's great! Some people shouldn't follow certain fads. My advice to women is that when you find a great look that's borderline classic keep it! From that point on, you should merely be adjusting it from season to season. Audrey Hepburn is an undisputed "classic." She had a look all her own that illustrated what I just said. So did Jackie O.

JULE MATOS - PERSONAL SURVEY

Category	Product Brand/ Company	Prestige or Mass-Market	Comments
Treatment	Sue Ciminelli Aloe Face Cleaner/ Sue Ciminelli	Prestige	"Composed of Seawater - Amazing"
Foundation	Chanel Base/ Chanel	Prestige	"Luxurious"
Concealer	Bobbi Brown Cover Cover Stick/ Bobbi Brown Essentials	Prestige	"I've Used it for Years"
Powder	Le Clerk Loose & Pressed Powder/ Le Clerk	Prestige	"They're Both Great"
Lipcolor	Nars Lipstick/ Nars	Prestige	"The Best Colors"
Mascara	Chanel Waterproof Mascara/ Chanel	Prestige	"Curls Your Lashes"
Bath/Body	Sue Ciminelli Body Creams/ Sue Ciminelli	Prestige	"Also Composed of Seawater"

KATHERINE GLASSON, vice-president/creative director at McCann-Erickson New York, is presently working on the L'Oreal hair and makeup accounts for both print and television advertising mediums. Katherine began her career writing fashion copy for Macy's in 1986, and since then has held posts at Vanity Fair, Aramis/Tommy Hilfiger, and, from 1989-1996, Estee Lauder. At Estee Lauder, she was responsible for naming such hot sellers as the

"Pleasures" fragrance and "Futurist" treatment lotion.

Q1: At the Fall shows there was a definite trend towards red hair — bright red hair, uniformly solid in color. Has this look permeated this mass-market yet? Has L'Oreal responded to this by creating new shades emulating this strong look? If so, when will they be available to the consumer?

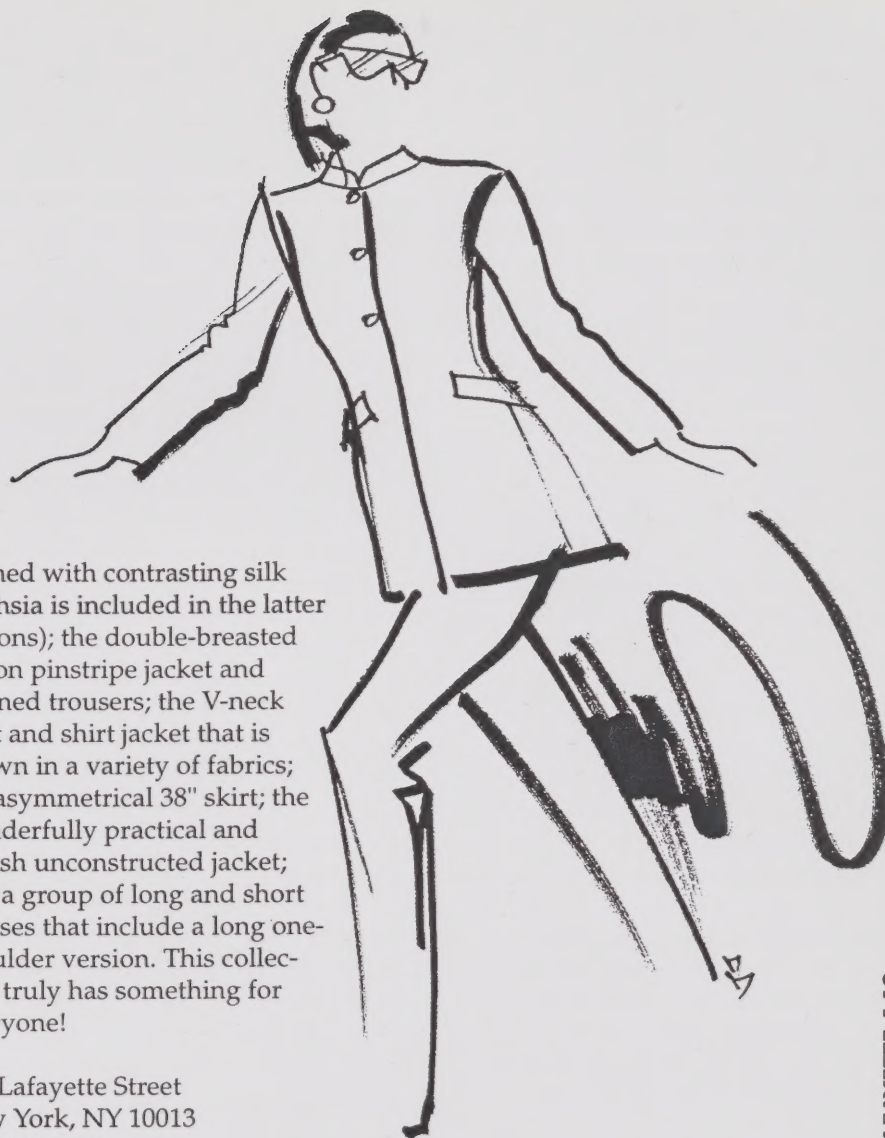
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single-button closure and satin trim, a smart fingertip length jacket, and a satin trim wrap jacket. All pair with a variety of classic and contemporary pants and skirts that vary from the long wrap version to the short side-slit skirt. The floral print is presented in the *oh so pretty*, spaghetti strap dress or a long flowing skirt.

Resort provides a cool breath of fresh air with crisp or soft and fluid fabrics presented in elegant and comfortable styles. Fabrics run the gamut from ribbed high twist lightweight wool and iridescent cotton to floral jacquard, herringbone windowpane linen, yarn dyed silk linen, natural linen, crinkled gauze, double-face crepe, stretch sateen, heavy stretch matte jersey, stretch cotton and linen gauze. There's also a hand beaded top, featured in navy, natural or burgundy, that transforms smart separates in coordinating colors of purple sage, off white, plum, eggplant, ivory, and white, into evening ensembles. A viscose and linen group offers a feminine floral in a long tank dress, wrap top, blouse or long wrap skirt. Clean, subtle, and sophisticated styles include the long mandarin-collar fitted jacket that slips elegantly over the classic trousers or the flat front pants; the no-button jacket that

is lined with contrasting silk (fuchsia is included in the latter options); the double-breasted cotton pinstripe jacket and unlined trousers; the V-neck shift and shirt jacket that is shown in a variety of fabrics; the asymmetrical 38" skirt; the wonderfully practical and stylish unconstructed jacket; and a group of long and short dresses that include a long one-shoulder version. This collection truly has something for everyone!

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LAFAYETTE 148

"BEAUTY TAKES A..." continued from page 6

KG: Yes, we have a line called "Les Rouges Romantiques." We're also launching a new line that will be called "Feria." It's due to be on the shelves in August or September. It will be L'Oreal's "couture" hair color line. The whole idea is that women are into intense experiences now in all areas of their lives. They're into extreme sports, spinning classes, boxing — they're empowered! They are ready to try extreme, rich hair color. Feria will be the richest, most luxurious, professional quality, and most fashion oriented available line made by L'Oreal. It will be for the woman who wants to change her hair color and wants people to notice it. There's a feeling of festivity and flamboyance as we approach the millennium and this is part of it.

We're not as overly concerned about our jobs as we were in the '80s. Women want to enjoy themselves now!

Q2: In the area of skincare and treatment, there's a great deal of stress on "natural" preservative free products. It's almost as if skincare is becoming part of one's health care regimen, part of eating healthy and exercising, rather than merely a "beauty" thing. Is this a passing trend or is this the direction the beauty industry is moving toward? Many companies, particularly the smaller, newer ones seem to be latching on to this. What is your feeling?

KG: There are two things about the world of skincare to be aware of. The

first is the natural/spa/healing thing you're speaking of. The second is the high tech types of products that are associated with the "anti-aging movement." It's great to use natural products that are soothing and give us that feeling of participating in a relaxing beauty ritual. The fact is that it is necessary to employ a certain minimal level of preservatives and surfactants to keep the product stable. Surfactants are what break up the dirt: they're detergents. However, there are two perfect products that exist that are a happy marriage between these two camps. La Creme de la Mer was developed by a physicist to help heal his burns, and has seaweed as a key ingredient. I can't say enough about it! The other product is Estee

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"Beauty Takes A..." continued from page 7

Lauder's Advanced Night Repair. It is a protective serum that keeps collagen in the skin by hydrating it very much as you would a garden. They improve on the original formula every couple of years.

Q3: Katherine, what do you think of all these makeup artists and hair stylists who are creating their own skincare/makeup and hair product lines? How is the market for this? Do you see this dipping into the market share of a mass-market giant such as L'Oreal? And what do you think is happening on the fragrance scene? What are some of your favorites?

KG: As a mass-market company, L'Oreal translates trends to a huge number of people. The smaller lines serve to provide inspiration and ideas. The two have different roles. Having said that, certain specialty products exist where the concept is right, in which we associate the name of the artist with a certain product that "hits." Some examples of the products that definitely hit their mark are Oribe's hair wax, John Frieda's anti-frizz potion, and Laura Mercier's pre-moisturizer "primer."

In general, fragrance is dead, and the "classics" rule. Oldies such as Chanel No. 5, Arpege, and Estee Lauder's Youth Dew still, and will most likely always, sell well. New fragrances seem to smell all the same — they don't have that specialness that makes a fragrance work.

KATHERINE GLASSON - PERSONAL SURVEY

Category	Product Brand/ Company	Prestige or Mass-Market	Comments
Treatment	Estee Lauder Advanced Night Serum/Estee Lauder	Prestige	"Keeps Collagen in Your Skin"
Treatment	Facelift Regeneration Cream/University Medical	Mass-Market	"An SPF of 15, It Works and is Under \$10"
Moisturizer	La Creme de la Mer/La Mer/Prescriptives	Prestige	"This is a Perfect Product"
Foundation	Lorac Foundation/Lorac	Prestige	"For the 'Porcelain' Complexion"
Lipcolor	YSL Lipstick/YSL	Prestige	"Amazing Colors"
Body/Bath	Resilience Body Lotion/Estee Lauder	Prestige	"Soothing"
Home	"Beach House" Room Spray/Banana Republic	Mass-Market	"Brings You There"

"Rememberance..." continued from page 3

ground, lined in black velvet. At **MAKINS HATS**, the past is reflected in a '20s inspired teal velvet cloche with draped snakeskin band and a forest green velour beret with rhinestone cuff and peacock tails. More Edwardian in feeling is her wide crowned small brim hat, covered with black velvet leaves. **MARJORIE LEE WOO** shows a Gatsby cloche in gray and black mini-check stretch velveteen overlay print with draped band, accented with velvet flowers and feathers. A side tilt brim topper features a wired felt sculpted accent and black organza bow. Romantic looks also extend to hosiery. **RALPH LAUREN** includes trouser socks in paisley brocade, ribbon tapestry and classic floral bouquets. Even more luxurious are his wool/angora boot socks with pique edge cuffs in soft neutral shades. Important trends at **HOT SOX** include Asiatic influences, scrolls, medieval medallions, and Celtic themes. There are trouser socks in matte and shine vine patterns, heraldic crests, and Ming Dynasty florals.

Jewelry is making a comeback with feminine, romantic designs. The **SIMBOLICA COLLECTION** consists of leather cords with charms and symbols made of 18K gold or silver. Each charm signifies a part of painter Harmon Steenwijck's 17th century masterpiece, "An Allegory of the Vanities of Human Life." These leather cords can be worn as either bracelets, necklaces, belts or anklets. At **M & J SAVITT**, pearls are used in a bevy of shapes and colors. From biwa and freshwater to silver gray, they're fashioned into large multiple strands that are intermingled with diamonds and platinum cuffs. **COLETTE MALOUF** offers hair jewels such as hand sculpted glass combs, and hairpins that are Klimt inspired with swirls forming organic shapes. **J. MORGAN DESIGNS** offers necklaces in gothic and medieval designs on sterling silver chains that are embellished with stones, pearls or crosses. At **MARISA**, necklaces are romantic in mood and composed of pearls and crystals in single or tiered designs.

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